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JOAN OF ARC

Bronze, 1¼ times life. 1915. Riverside Drive and 93rd Street, New York, New York.
Anna Hyatt Huntington, Sculptor

THE COURIER

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Portrait of Anna Hyatt Huntington from Beatrice G. Proske's *Archer M. Huntington*, New York, Hispanic Society of America, 1963. Courtesy of Hispanic Society of America.

The Significance of the Equestrian Monument "Joan of Arc" in the Artistic Development of Anna Hyatt Huntington

by Myrna Garvey Eden

The manuscript collection of Anna Hyatt Huntington, sculptor, 1876-1973, left to the George Arents Research Library at Syracuse University by Mrs. Huntington is of special interest to students and scholars of American culture. Her correspondence, scrap-books, and diaries are a record of a long and successful career as a sculptor.¹

Among the many awards she received during her lifetime was an Honorary Doctor of Fine Arts presented in 1932 by Syracuse University. Her sculptures are to be seen in museums and parks throughout the United States and Europe. One of her best known early works — the one which established her reputation — was her first monumental sculpture, "Joan of Arc." Erected in 1915, it overlooks Riverside Drive at Ninety-Third Street in New York City.

By drawing upon archival materials and personal interviews, the present article demonstrates the mergence of two major characteristics of Mrs. Huntington's work in this equestrian monument of Joan: technical precision and idealism.

One source of her masterly craftsmanship was an early devotion to animal study with the result that she became one of America's greatest sculptors of animals with an extensive knowledge of equine sculpture. She cultivated this devotion to animal study from her earliest years. Letters, published articles, and memorabilia in the Syracuse University Archives throw light upon the beginnings of Anna's artistic skill.

Mrs. Eden is a doctoral candidate in the Humanities Program at Syracuse University. Her dissertation involves the life and work of Anna Hyatt Huntington.

¹A few of the many correspondents represented in the collection include important figures in American sculpture, painting, and literature such as Herbert Adams, A. Stirling Calder, James Earle and Laura Gardin Fraser, Malvina Hoffman, Hermon MacNeil, Paul Manship, Brenda Putnam; Katherine Lane Weems, Cecilia Beaux, Adeline Adams, Maxwell Anderson, Joseph Auslander, Leonard Bacon, and Leila Mechlin. The collection includes, in addition to correspondence: manuscripts, photographs, published material, scrap-books, diaries, biographical materials, and other items of memorabilia.

Anna Vaughn Hyatt, born on March 10, 1876 in Cambridge, Massachusetts, was the younger daughter of Audella Beebe Hyatt and Alpheus Hyatt II, eminent zoologist and paleontologist. As the daughter of a professor of zoology at Massachusetts Institute of Technology and Boston University, Anna grew up with a keen knowledge of the customs, manners, and characteristics of animals. The intense observations of the naturalist were a daily preoccupation in the Hyatt household. In addition to his scientific work, Professor Hyatt became curator for the Boston Society of Natural History. He was among those scientists who helped establish the first Marine Biological Laboratory of which the Laboratory at Woods Hole in Massachusetts was the successor. Anna, undoubtedly, was much influenced by the example of her naturalist father's varied scientific activities; she maintained a life-long interest in natural realistic detail and constant observation of animal forms.

In addition to her father, the Agassiz family may well have influenced Anna's talent for observing nature. Louis Agassiz, the Swiss naturalist, taught Anna's father at Harvard University. Agassiz emphasized direct and careful study of nature. His teaching is epitomized in his directive: "Go to Nature; take the facts in your own hands; look, and see for yourself!"² Agassiz's son, Alexander, a fellow classmate of Anna's father and later a professor, became a family friend. From boyhood the younger Agassiz was trained by his father to the study of animals and was accustomed to observe and to draw practically anything he saw. Anna Hyatt's nephew, A. Hyatt Mayor, Curator Emeritus of Prints at the Metropolitan Museum, attested to Alexander Agassiz's influence on Anna: "... looking tremendously closely at something rubbed off as a family characteristic. I think that Aunt Anna unconsciously probably thought of this way that [Alexander] Agassiz used to teach."³ In Cambridge and during summers at the family sea-farm at Annisquam on Cape Ann, Anna would continue her close observations. She observed how animals move and arrange themselves in characteristic attitudes; she also learned how their anatomy determines these movements and attitudes. In this way, from earliest childhood throughout her youth, Anna's affinities for animals developed.

As an observer of animals, Anna was particularly a lover of horses. Her fascination with horses showed itself early. Mr. Mayor recalls the following: "One of the earliest memories my grandmother had of her [Anna Hyatt] was of her running out of the house, lying down in the street among all the four legs of a horse in order to observe it and draw it. At that time she was a tiny child of four or five years old." Before she had learned to read, she knew by heart the distinguishing qualities and names of a hundred thoroughbreds from

²"Agassiz, [Jean] Louis [Rodolphe]," *The Reader's Encyclopedia of American Literature*, ed. Max J. Herzberg, (1962), p. 10.

³Interview with A. Hyatt Mayor, May 14, 1975.

pictures, and during her youth she rode horses constantly. A letter from her mother reveals the great enthusiasm Anna had for horses. Mrs. Hyatt lightly admonishes Anna not to “. . . drive quite all the flesh off of Uncle’s horses.”⁴ This interest and knowledge of horses would be a crucial element in the acquisition of technical mastery, and later, the foundation of her equestrian “Joan.”

The love and knowledge of horses and other animals led Anna to discover her vocation. The following event seems particularly important in leading her to this discovery. One day her sister, already a sculptor, asked her to model the dog in a life-sized composition of a boy and a Great Dane she was planning. Mr. Mayor’s description of the event suggests its significance as a turning point in Anna’s life: “That was the beginning of it They owned a Great Dane called Malac. This was in Cambridge when they lived on Francis Avenue in my grandfather’s house. They collaborated on it and that started Aunt Anna off.” Anna modeled the dog; the sculpture group was accepted for exhibition by one of the national art societies, and purchased.

Encouraged by success on her first attempt, Anna began to undertake serious instruction in her craft. First, her sister showed her the rudiments of modeling. Later, she studied briefly with the Boston sculptor, Henry Hudson Kitson. “I was a pupil for a short time of H. H. Kitson while in Boston, but left there shortly after 1900 and never saw Mr. or Mrs. Kitson later.”⁵ In 1903 she studied for a short period at the Art Students League in New York with George Grey Barnard, and later with Hermon MacNeil. She concluded her formal art training with Gutzon Borglum, sculptor of the Mt. Rushmore monument, from whom it is commonly believed she gained greater knowledge of horse modeling.

Informal self-directed education contributed to increased knowledge and technical control. Contrary to the fashion among many young artists of the time, Anna did not desire further formal study in Europe. Instead, she preferred to work independently. In an effort to extend her knowledge of animals, she often went to zoos and circuses where she modeled a variety of animals brought to her by keepers. “At the Bronx Zoo she modeled all day from an instant glimpse of a jaguar halted by a shout as it descended from its branch to its breakfast meat.”⁶ Following both the advice and examples of her father and Agassiz, she always regarded nature itself as her most important teacher and developed her art without extensive formal education.

She began to exhibit her work in 1898 when a firm of Boston silversmiths placed her models on display. They attracted the attention of a wealthy Boston merchant, Thomas W. Lawson, who offered to buy all that

⁴Letter from Audella Beebe Hyatt, April 11, 1887.

⁵Letter from Anna Hyatt Huntington, February 14, 1956.

⁶Mayor, A. Hyatt, “Memorial Tribute to Anna Hyatt Huntington,” Paper read before the meeting of the American Academy of Arts and Letters, New York, New York.

she could produce. In 1900, at the age of 24, she had her first exhibition at the Boston Arts Club; the show included nearly fifty animal studies. She worked perseveringly to develop her craft, and succeeded in selling much of her work despite the keen competition of such eminent animal sculptors as Alexander Phimister Proctor, Eli Harvey, and Albert Laessle.

Anna's dedication to craftsmanship was to be exceedingly important during all stages of work on her first large sculpture — "Joan of Arc." After a three year period of travel and work in France and Italy, she created her first modeling of Joan in 1909, the year Joan of Arc was beatified. In the congenial atmosphere of the studio of the late French sculptor, Jules Dalou, on the Impasse du Maine in the Latin Quarter, Anna worked on her equestrian "Joan" without assistance for a period of four months, working ten hours daily and seven days weekly. For the statue, she built her own armature, and massed a ton of clay, which she described as "a terribly brutal piece of work."⁷

She sought for truth and individuality in the animal form. A representative model of the horse had to be found that would suggest the kind used for military exploits in the fifteenth century. The Magasin du Louvre, famed for their stable of handsome delivery horses, agreed to furnish a model. Upon this model she based her conception of strength and vigor in Joan's horse.

The horse for the Joan of Arc statue was partly from imagination and partly from a Percheron model, lent to me in Paris by the Magasin du Louvre from their stable of three hundred stallions used for their delivery wagons. I wanted an active, heavy horse, not the draft Percheron. Pictures, engravings, etc., of the period during which armor was used show a heavy but active type of horse, strong enough to bear the combined weight of man, armor and heavy saddle, and travel the very bad roads of those early days.⁸

In 1910 the clay model was cast in plaster and exhibited at the Paris Salon, then the most respected arbiter of academic standards, and won Honorable Mention.

Having successfully completed her first large non-commissioned sculpture, Anna undertook a commissioned sculpture, which was her second "Joan." Shortly after the completion of her 1910 model, J. Sanford Saltus and George Frederick Kunz conceived the idea of a statue for New York to celebrate the five hundredth anniversary of the birth of Joan in 1412. A competition was established for a statue of Joan that would commemorate American and French relations. After viewing numerous models submitted for competition, Saltus, an executive of the famous jewelry firm of Tiffany,

⁷Grace Humphries, "Anna Vaughn Hyatt's Statue," *International Studio*, LVII (December, 1915), p. XLVIII.

⁸Letter from Anna Hyatt Huntington, September 2, 1942.

enthusiastically recommended that Anna be commissioned for the work. John Van Pelt, the architect, was responsible for the work of stone pedestal installation as well as the emplacement of the statue on the wooded knoll overlooking Riverside Drive at Ninety-Third Street.

Before and during Anna's artistic formative years, a revival of the Joan of Arc legend had taken place. As subject matter for a young woman sculptor imbued with a spirit of independence and a deep creative instinct, Joan had a special appeal for Anna. Joan's story, although vague in many of its details, remained strong in outline and dramatic in historical consequences: a comet-like career beginning as a mystic at age thirteen, a commander-in-chief of an army at seventeen, a deliverer of France, and finally a martyr at nineteen. Joan's spiritual ardor and inner confidence captivated the young Anna Hyatt, as it did other sculptors and writers of the time.

To the nineteenth-century artist and writer, Joan appeared especially intriguing. The romantic views of Joan as the child of nature, the rebel, the tender-hearted humanitarian, the heroine, and the embodiment of a national tradition, called forth endless interpretations. Lacking in either a complete picture of her life or an adequate understanding of the Middle Ages, nineteenth-century artists and writers conceived of Joan as a glorious enigma. Interest began with the publication in 1841 of Quicherat's collection of records of the Rouen trial, 1431. A flurry of books followed including a romantic biography by Mark Twain entitled *Personal Recollections of Joan of Arc* published in 1896 under the pseudonym, Sieur Louis de Conte.

Mark Twain's picturesque account of Joan was particularly influential in Anna's understanding of Joan's extraordinary character and career. Twain had read widely in the lore of Joan, and he appears to have been most influenced by the French historian, Jules Michelet. Albert E. Stone, Jr. explains: "Michelet, in particular, seems to have influenced Twain more than any of the eleven writers he lists. On internal and external evidence his is the 'one French history' Twain told H. H. Rogers he used for the first two-thirds of his romance."⁹ Twain responded to Michelet's romantic image of womanhood. Michelet viewed Joan primarily as a compelling mystery. In addition, he painted a glowing picture of Joan the woman, sensible, brave, and compassionate. For Twain as for Michelet, Joan's essential charm lay in what both considered feminine characteristics; namely, infinite pity and invincible courage. Twain, however, added to Michelet's conception. For Twain, Joan was also the incarnation of innocence, youth, and purity. He described her as "... the most innocent, the most lovely, the most adorable [woman] the ages have produced."¹⁰

⁹Albert E. Stone, Jr., "Mark Twain's Joan of Arc: The Child as Goddess," *American Literature*, XXXI, No. 1 (March, 1959), p. 8.

¹⁰Sieur Louis de Conte [Mark Twain], *Personal Recollections of Joan of Arc*, New York: Harper and Row, 1896, p. XIV.



View of JOAN OF ARC showing setting in New York City. This picture was taken November 30, 1960, on the 125th birthday of Mark Twain. Paying homage to the great writer are Mrs. Bessie Wherry Noe, president of the Mark Twain Association of New York, Mr. Hugh Gordon Miller, Association historian, and Mrs. Anna Hyatt Huntington, center.

The French romantic poet, Alphonse de Lamartine, along with Twain and indirectly Michelet, influenced Anna Hyatt's impression of the Maid. Anna found Lamartine's image of Joan significant because of its spiritual emphasis: "... Lamartine's life [of Joan], more than others, shows her as a spiritual person, almost a fanatic."¹¹ Anna describes this spirituality more fully:

... she [Joan] must have been a beautiful woman, otherwise the Dauphin of France would not have taken such a fancy to her. She must have been spiritual. She could not have been the ordinary rough peasant type. A certain fanaticism possessed her to carry her through those forced marches, riding on horseback – a thing she had never done before.¹²

Although the views of the writers she studied enlarged her own conception of Joan, Anna created a personal vision. This ideal vision of Joan evolved as a celebration of vital energy and humanist values. Most importantly, Anna saw in Joan a means of symbolizing heroic humanism. During an age of materialistic expansion, and America's increasing devotion to the power of the machine, Anna sought to dramatize spiritual values and the power of human daring. Her expression of enthusiasm for Joan suggests this affirmation of human force and courage:

I thought of her there before her first battle, speaking to her saints, holding up the ancient sword . . . it was only her mental attitude, her religious fervor, that enabled her to endure so much physically, to march three or four days with almost no sleep, to withstand cold and rain. That is how I thought of her and tried to model her.¹³

Anna's ideal is antithetical to what is frequently considered a contemporary spiritual decay brought about by an ugly spread of industrialism. Her Joan epitomizes a hero sharply in contrast to the corporate hero venerated during the closing decades of the nineteenth century in America.

A sense of monumentality combined with deep simplicity underlined Anna's modeling of the New York statue. The model was increased to life and a quarter; the larger size suggests monumentality. In order to give the monument more dignity, Anna accorded less action to both horse and rider. Joan is represented before her first battle, armored and astride her horse, lifting her sword with spiritual intensity.

¹¹Humphries, *loc. cit.*

¹²*The New York World*, December 3, 1922.

¹³Humphries, *loc. cit.*

Anna began her clay studies from a nude model and added the armor later. Working painstakingly, she created several models. The New York figure is an entirely new modeling of the 1910 Paris Salon cast. Years later, Mrs. Huntington dictated the following to her secretary, Miss R. Sands, in response to a request for information about the statue:

Anna Hyatt Huntington did seven trial models of Joan of Arc, from very small to life size, before the final work; Joan is holding the sword, a vision told her to find under an ancient altar, and praying with it held aloft as she enters battle taken from one of the many vague traditions about her.¹⁴

Whereas heroic humanism was the basis of romantic idealism in the new modeling of Joan, and painstaking craftsmanship was the means by which the statue was given form, historical accuracy contributed to its realism. Accuracy in sculpting the accouterment of the period was an essential element in Anna's conception of the statue. After extensive research, Anna concluded that no other celebrated statues of the Maid had been rendered with complete historical accuracy, and consequently she called upon the research talent of medieval art specialists, Dr. Bashford Dean and his assistants at the Metropolitan Museum, to help establish precise characteristics of the armor and equipment. They worked with details supplied from drawings that included rubbings of old tombs, old paintings, and stone and bronze figures. The armor was modeled from an authentic example of a fifteenth century medieval suit assembled by Dr. Dean. Anna emphasized the authenticity of her model:

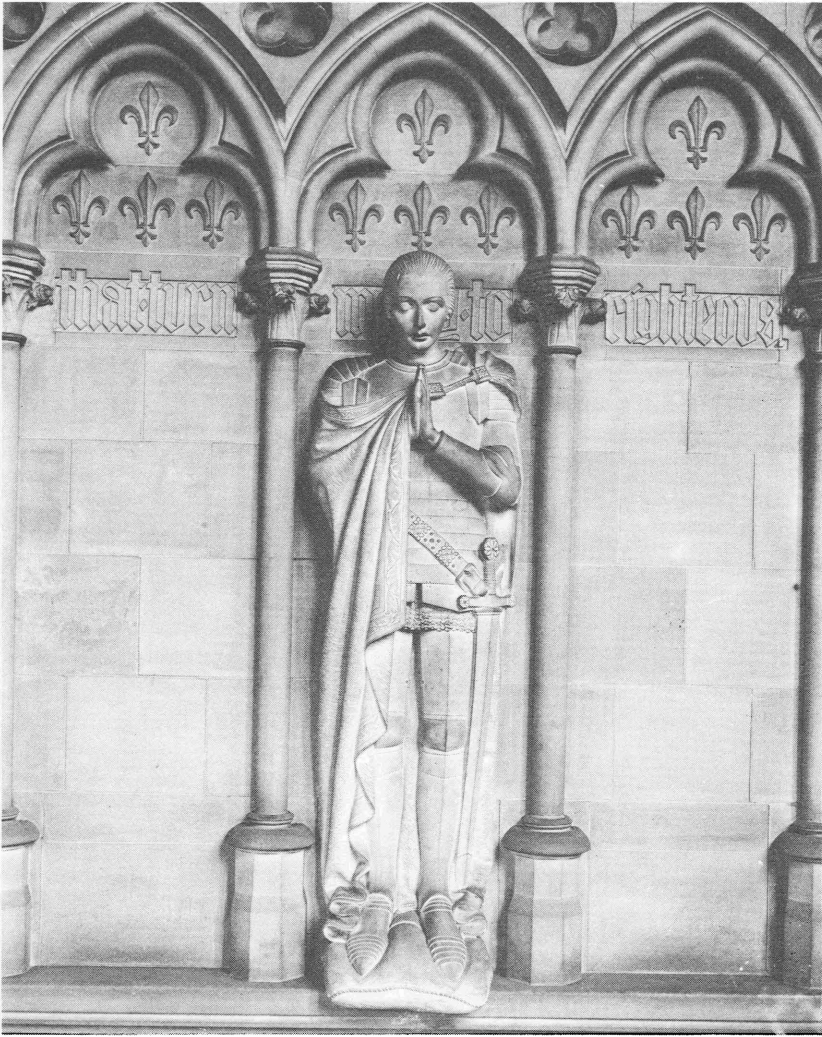
... The interesting fact about this statue is that Joan is wearing the armor of her period. I do not know that any one has been able to do this before on account of the difficulty of finding out precisely what armor was like. I have been greatly helped by Dr. Bashford Dean of the Metropolitan Museum. He has had access to some of those few homes in France where such armor is preserved. It fitted closely to the body and is therefore all the more becoming.¹⁵

In addition, Anna's research studies revealed that, with the exception of a small headpiece, horse armor was not used in France for about one hundred and twenty years after Joan's death. Thus, she approached with exactitude all details regarding realism. Her attention to historical detail gave added force to her romantic ideal.¹⁶

¹⁴Letter dictated by Anna Hyatt Huntington to Miss R. Sands, her secretary, June 16, 1932.

¹⁵*The New York World*, loc. cit.

¹⁶Other sculptors who created romantic representations of Joan were Paul Dubois and Emmanuel Frémiet. While Dubois's monument is in Paris, Frémiet's work stands in Philadelphia. Both of their statues, however, lack the spiritual fervor and historical accuracy of Anna Hyatt's "Joan."



JOAN OF ARC

Bronze, 63 high. 1922. Replica at Syracuse University of standing relief created for the French Chapel in the Collection of St. John the Divine, New York, New York.

Several other details illustrate her great attention to accurate historical relationships. Some of the statue's foundation stones hold special historic interest. The base of the statue was built, in part, with stones taken from the cell at Rouen where Joan was confined. In addition, a fragment of a pilaster from the Cathedral at Rheims, scene of Charles VII coronation, was worked into the pedestal.

The completion of the monument aroused great public interest. A widely publicized unveiling of the statue on December 6, 1915 was attended by a corps of dignitaries. A letter from President Woodrow Wilson, enthusiastic over the formation of the Entente Cordiale with France during World War I hailed the occasion:

. . . Joan of Arc is one of those ideal historic figures . . . in her seems to have been embodied the pure enthusiasm which makes for all that is heroic and poetic.¹⁷

With the success of her "Joan of Arc," Anna Hyatt achieved an international reputation. Honors and recognition followed. In 1922 she was made a Chevalier of the Legion of Honor and an honorary citizen of the city of Blois, France where a bronze replica of her Joan was erected.¹⁸ Other replicas stand in Gloucester, Massachusetts, San Francisco, California, and Quebec, Canada. Thus, her fusion of technical mastery and ideal vision brought her world fame.

Anna Hyatt's treatment of the Joan legend resulted in a romantic depiction of Joan as virtuous heroine placed against an historically accurate Gothic background. The work had another significance; it was the first monument in honor of a woman accomplished by a woman. The undertaking of this monument was itself an heroic task. Initially prompted by a broad knowledge of equine sculpture, Mark Twain's account of Joan, spiritual and artistic currents of the late nineteenth century, and a strong desire to create an historically realistic and thereby a new image of the Maid, Anna Hyatt succeeded in creating one of our nation's finest and most expressive monuments. Personal vision within the framework of an artistic academicism was the true strength of Anna's monumental statue to Saint Joan.

¹⁷Letter from President Woodrow Wilson, December 6, 1915.

¹⁸That same year Anna made a bas-relief of a standing Joan for the Cathedral of Saint John the Divine in New York City.

The Sculpture of Anna Hyatt Huntington in the Syracuse University Art Collection

by Myrna Garvey Eden

Anna Hyatt Huntington (1876-1973), one of the foremost American sculptors of her time, presented a large quantity of her personal and professional papers and sculpture to Syracuse University. In addition to the Huntington Manuscript Collection located in the George Arents Research Library at Syracuse University, the University owns diverse and numerous examples of her art. These statues, numbering over sixty pieces, represent a variety of subject matter, mood, and grouping completed throughout a career that spanned seventy years of artistic activity. Her general approach continued the French naturalistic tradition of Barye, Frémiet, and Falguière.¹ Although both wild and domestic animals were Mrs. Huntington's favorite subjects, she also created portrait busts and vigorous studies of the human form which are also part of the Syracuse University collection.

Mrs. Huntington's eminence in her profession was internationally recognized. Among the highest of her honors are the Chevalier of the Legion of Honor from France, 1922; the Grand Cross of Alfonso the XII from Spain, 1929; and in this country, the Gold Medal from the American Academy of Arts and Letters, 1930; and the National Sculpture Society's Medal of Honor. The Union of the Women of the Americas (*Union de Mujeres Americanas*) elected Mrs. Huntington "Woman of the Americas" in 1958. *Who's Who in America* elected her "Outstanding Woman of 1960."

At the height of her career in 1923, Anna Hyatt married Archer Milton Huntington, poet-philanthropist, and adopted son of Collis Potter Huntington, the railroad magnate.² Archer Huntington was the founder of many cultural institutions including the Hispanic Museum in New York City. Their marriage marked the beginning of a personal and cultural partnership of over thirty years. Inspired by her husband's translation of the epic poem on *El Cid Campeador*, Mrs. Huntington created a monumental equestrian and sculpture group in honor of this hero for the terrace of the Hispanic Museum. Replicas stand in Seville, Spain; Buenos Aires, Argentina; and in San Francisco, and San Diego, California.

¹Despite the French influence, Mrs. Huntington intended to create an indigenous American sculpture. In an interview I conducted on May 14, 1975 with Mrs. Huntington's nephew, Mr. A. Hyatt Mayor, Curator Emeritus of Prints at the Metropolitan Museum of Art, Mr. Mayor stated the following: "She [Anna Hyatt Huntington] consciously tried to start a school of American sculpture." – M.G.E.

²Personal records of Archer M. Huntington are also in the George Arents Research Library at Syracuse University.



DIANA
Bronze, 99 high. 1932. Carnegie Library Lobby, Syracuse University.

Both Mrs. Huntington and her husband were public benefactors and among the great patrons of the arts in America. Because ecology and the preservation of wild-life were major concerns of the Huntingtons, they gave Syracuse University 13,000 acres of forest land in the central Adirondacks near Newcomb, New York to be held in trust for the New York State College of Forestry. They later added 2,000 acres to the gift. Together they founded and developed Brookgreen Gardens in South Carolina, one of the finest collections of American sculpture of the late nineteenth century and pre-World War II period in this country. Many other museums and institutions were amply endowed by the Huntingtons.

The full range of Mrs. Huntington's sculpture, from the heroic equestrian monument to the poised ferocity of tigers or the graceful portrayal of a playful fawn, is distributed throughout the collections of over two hundred museums in the United States and in parks and gardens of major cities throughout the world. Syracuse University, however, is the educational institution to which Mrs. Huntington contributed the most extensive amount of her work. A number of her works have been exhibited or are currently on display at the University.

In the 1930s Mrs. Huntington gave the University the first of many gifts of her art — an eight-foot high bronze Diana with bow and hound; it is still on display in the lobby of Carnegie Library.

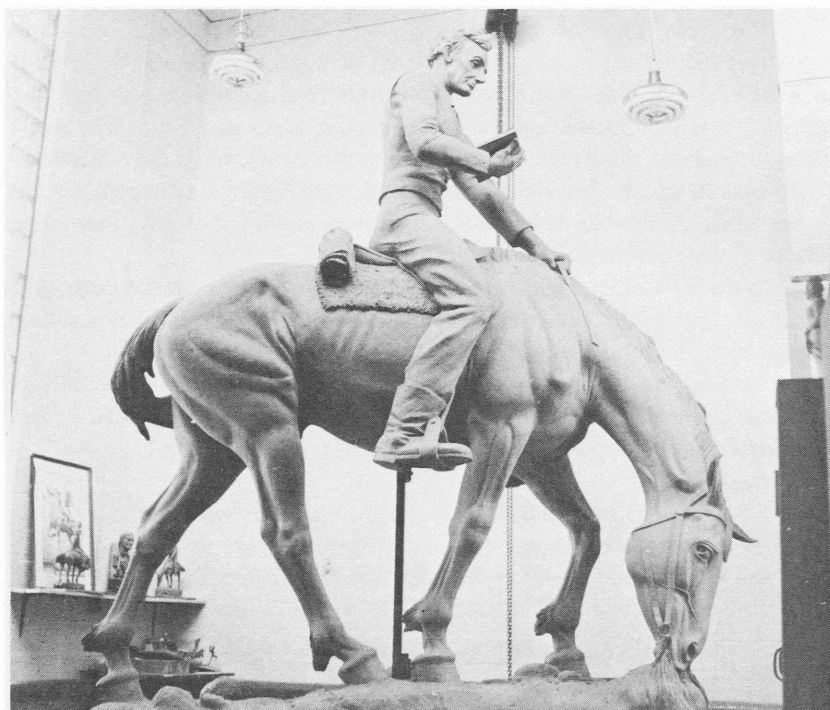
Among the papers in the Anna Hyatt Huntington Collection at Syracuse University is the following letter concerning the statue, sent to Mrs. Huntington from her poet-playwright friend, Maxwell Anderson:

Dear Anna —

Your Diana did haunt me — and I had to get up that night to try to put her on paper — for she wouldn't let me sleep. And I'm not easily conquered by bronze women. I'm sending the hand-written copy and shall be proud if you want to show it in facsimile.

For Anna Hyatt Huntington's Diana
*Now you have shot your arrow at the Sun,
little Diana, and the god caught you there —
the living wind still in your up-blown hair,
your eyes burnt back from staring hard upon
the target of the glory of high noon —
caught and immured you in his burnished air
forever, a too valiant challenger,
lifting the empty sockets of the moon.*

*Had you walked soberly your forest shade
and hid your virgin lustre under cloud
and let your bow hang at the eaves unstrung
you had not died so light and fierce a maid,
nor, dying, gone to join the mutinous crowd
of beautiful blind rebels who died young.* Maxwell Anderson



THE YOUNG LINCOLN

Bronze, 18 high. 1963. Room 208, Bray Hall, Syracuse University.

This is the model for the "Young Abe Lincoln on Horseback" (Bronze, 14 ft. high. 1963) given to Syracuse University in 1974, now located on the campus of the State University of New York College of Environmental Science and Forestry adjacent to the Syracuse University campus.

During the 1960s Mrs. Huntington gave Syracuse University more pieces in bronze and aluminum, including portrait busts of Don Quixote; Archer Huntington, Anna's husband; and several small-scale bronze equestrian statues.



View of Lincoln's hand from THE YOUNG LINCOLN model on preceding page.

In 1974, after Mrs. Huntington's death, Syracuse University received a bequest of six large-scale pieces of sculpture together with many other smaller pieces in bronze, stone, aluminum, plaster, and clay. The largest of the six pieces is a fourteen-foot, two-ton bronze statue, "Young Abe Lincoln on a Horse," which was installed November, 1974, on the main campus of the State University of New York College of Environmental Science and Forestry, where it is on permanent loan from Syracuse University. Another statue, which she entitled, "L'Orage,"³ stands in the lobby of William B. Heroy Geology Laboratory. The third piece, a statue of Saint Francis of Assisi, is on extended loan to the Everson Museum of Art in Syracuse where, during the winter of 1974, it was on display. A replica of the bronze standing relief of Joan of Arc created for the French Chapel in the Cathedral of St. John the Divine, New York City is also included in the gift. Two smaller figures in bronze, "Father Cañas" and "Collis Potter Huntington" complete the group of six.

³This is one of several versions.



L'ORAGE
Bronze, 49 high. Lobby, Heroy Hall, Syracuse University.

A List of Sculpture by Anna Hyatt Huntington in the Syracuse University Art Collection

Following is a catalogue of the sculpture of Anna Hyatt Huntington in the art collection of Syracuse University. The collection, although comprehensive, is lacking in works of Mrs. Huntington's early period. The list includes completed pieces, studies, models, and sketches, some of which were done in preparation for larger works.

This list is in the chronological order of Syracuse University accession dates. The titles in square brackets have been supplied by the compiler of the list. No date is given for works for which the date of execution has not been traced. Measurements are designated in inches; height precedes length and depth in all cases. Those pieces for which no location is given are in the care of the University Art Collection, Sims Hall.

Diana, 1932

Bronze, 99 high, Carnegie Library Lobby
Gift of Archer M. Huntington. 19.18

Study for Diana, ca. 1932

Aluminum, 33½ high
Gift of the artist. 19.43

Archer M. Huntington, 1924

Bronze, 23½ high
Gift of the artist. 60.12

Don Quixote, 1946

Bronze, 23 high, Bird Library: Arents Reading Room
Model for equestrian statue at Brookgreen Gardens, South Carolina
Gift of the artist. 60.13

Queen Isabella on Muleback, 1959

Bronze, 20 high
Gift of the artist. 60.14

Sybil Ludington on Horseback, 1959

Bronze, 17 high
Model for equestrian statue at Carmel, New York
Gift of the artist. 60.15



Two Medals: AFRICA, Bronze, 3-3/8 diam. WATER HOLE, 3-1/2 diam.
These are mounted together on a mahogany block, 6½x10½. At Syracuse University.

The Young Lincoln, 1963

Bronze, 18 high, Bray Hall: Room 208

Model for equestrian statues at New Salem, Illinois;

Salzburg, Austria; Stevens Institute of Technology,

Hoboken, New Jersey; and Syracuse University, New York

Gift of the artist. 64.107

Goat's Head

Bronze, 12 high

Gift of the artist. 64.267

Diana, 1950

Aluminum, 31 high

Gift of the artist. 64.268

Donkey Head

Bronze, 9½ high

Gift of the artist. 64.326

Foot of a Goose

Nickel, 7 high

Gift of the artist. 65.99A

Foot of a Deer

Nickel, 4½ high

Gift of the artist. 65.99B

The Young Jackson, 1965

Plaster, 29¼ x 32 x 7

Model for equestrian statue at Lancaster, South Carolina,
birthplace site

Gift of the artist. 65.159

Father Cañas, 1965

Plaster, 21½ x 17 x 10

Gift of the artist. 65.160

Captain Putnam, 1965

Plaster, 21 x 14½ x 3¾

Model for equestrian statue at Redding, Connecticut

Gift of the artist. 65.161

Hand of the Artist, 1935

Aluminum, 2½ x 12½

Gift of the artist. 65.162

Two Commemorative Medals:

William Dean Howells, 1920, Bronze, 3¼ diam.

Joan of Arc, 1919, Bronze, 2½ diam.

Gift of the artist. 69.244-245

Fish Hawk, 1935

Bronze, 16 high, Heroy Hall: Room 112

Gift of the Estate of Anna Hyatt Huntington. 74.2

Swan Stretching Wing, ca. 1935

Bronze, 22 long

Gift of the Estate of Anna Hyatt Huntington. 74.3

Faun and Goat, 1950

Bronze, 37 high

Gift of the Estate of Anna Hyatt Huntington. 74.4

A Waif, 1965

Bronze, 14 high

Gift of the Estate of Anna Hyatt Huntington. 74.5

Two Medals:

Water Hole, Bronze, 3½ diam.

Africa, Bronze, 3-3/8 diam.

Gift of the Estate of Anna Hyatt Huntington. 74.6-7

N.B. 74.6 and 74.7 are mounted together on mahogany rectangle 6½ x 10½.

Monkeys Crouching

Bronze, 12 long

Gift of the Estate of Anna Hyatt Huntington. 74.8

Louis Auslander, 1952

Aluminum, 10½ long

Gift of the Estate of Anna Hyatt Huntington. 74.9

Victory

Aluminum, 20 x 16

Gift of the Estate of Anna Hyatt Huntington. 74.10

[Horse on Oval and Rectangular Base]

Stained plaster, 17½ x 12 x 5½

Gift of the Estate of Anna Hyatt Huntington. 74.11

[Old Horse on Rectangular Base], 1937

Stained plaster, 14 x 12½ x 5½

Gift of the Estate of Anna Hyatt Huntington. 74.12

[Old Horse Grazing on Rectangular Base], 1937

Stained plaster, 14 x 15

Gift of the Estate of Anna Hyatt Huntington. 74.13





FISH HAWK
Bronze, 16 high. 1935. Room 112, Heroy Hall, Syracuse University.

Study for the Storm

Stained plaster, 15½ high

Gift of the Estate of Anna Hyatt Huntington. 74.14

Model for Torch Group (nude male figure leaning down from back of excited horse), ca. 1955

Stained plaster, 31 high

Gift of the Estate of Anna Hyatt Huntington. 74.15a

Model for Torch Group (nude male figure reclining with arm raised), ca. 1955

Stained plaster, 15½ x 21

Gift of the Estate of Anna Hyatt Huntington. 74.15b

N.B. 74.15a and 74.15b are models for equestrian statue at University of Madrid, Spain.

Model for Sybil Ludington Monument, ca. 1956

Plaster, 20 high

Model for equestrian statue at Carmel, New York

Gift of the Estate of Anna Hyatt Huntington. 74.16

Baby Centaur, ca. 1936

Stained plaster, 21 high

Gift of the Estate of Anna Hyatt Huntington. 74.17

[Crouching Deer on Flat Rectangular Base]

Stained plaster, 9½ x 5

Gift of the Estate of Anna Hyatt Huntington. 74.18

[Standing Doe]

Stained plaster, 9½ high

Gift of the Estate of Anna Hyatt Huntington. 74.19

[Doe with Head Thrown Back]

Stained plaster, 11½ high

Gift of the Estate of Anna Hyatt Huntington. 74.20

[Seated Dog]

Stained plaster, 11 high

Gift of the Estate of Anna Hyatt Huntington. 74.21

[Crouching Dog]

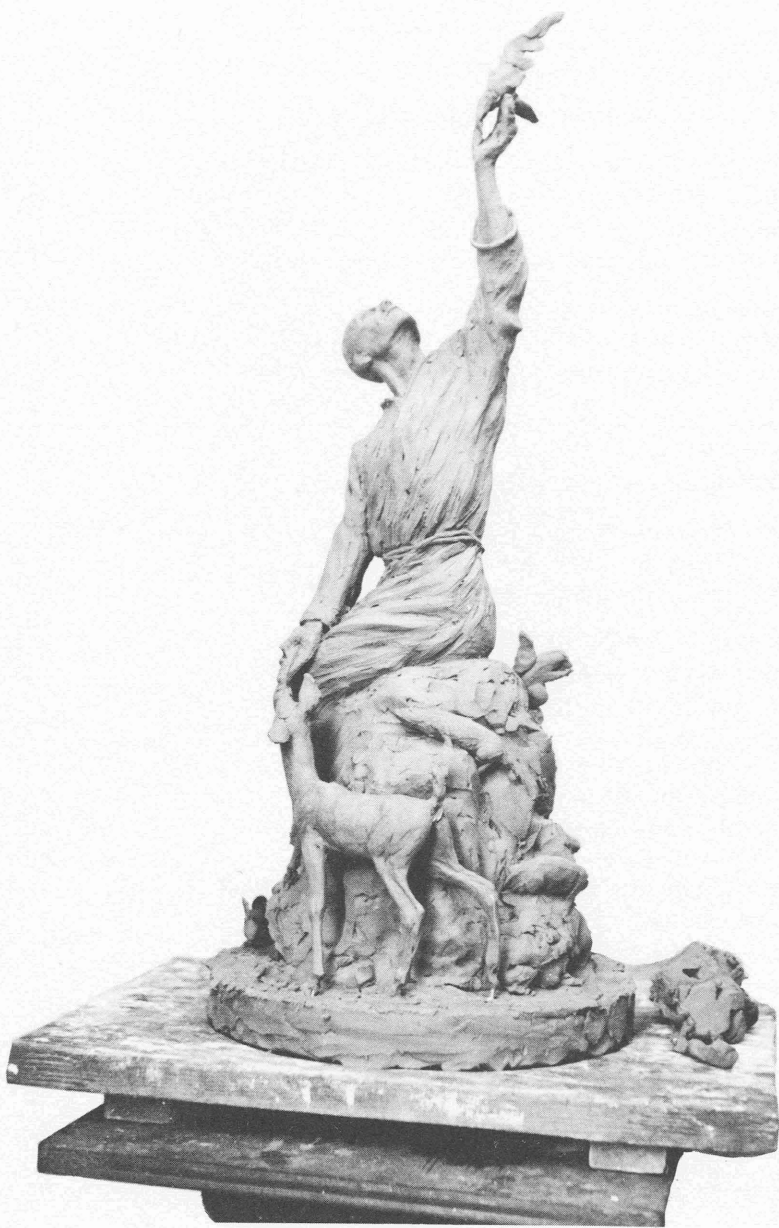
Stained plaster, 16 long

Gift of the Estate of Anna Hyatt Huntington. 74.22

[Two Mountain Lions Crouching]

Stained plaster, 7 x 13

Gift of the Estate of Anna Hyatt Huntington. 74.23



SAINT FRANCIS OF ASSISI

Bronze, 63 high. 1962. On extended loan from Syracuse University to the Everson Museum of Art of Syracuse and Onondaga County.

[Seated Bear on Rectangular Base]

Stained plaster, 10 high

Gift of the Estate of Anna Hyatt Huntington. 74.24

[Terrain Base for Unidentified Figure]

Plaster, 4½ x 14

Gift of the Estate of Anna Hyatt Huntington. 74.25

Model for a Tabernacle (head of saint, cross, two seated figures, architectural framework)

Stained plaster, 11 x 8½

Gift of the Estate of Anna Hyatt Huntington. 74.26

Collis P. Huntington, ca. 1926

Plaster, 16 high

Gift of the Estate of Anna Hyatt Huntington. 74.27

[Female Death Mask]

Plaster, 10 high

Gift of the Estate of Anna Hyatt Huntington. 74.28

Head of Lincoln

Plaster, 7 high

Gift of the Estate of Anna Hyatt Huntington. 74.29

Run and Play Darling, ca. 1967

Stained plaster, 14½ high, Heroy Hall: Room 101

Gift of the Estate of Anna Hyatt Huntington. 74.31

[Crouching Draped Female Figure with Raised Arms]

Stained plaster, 10 high

Gift of the Estate of Anna Hyatt Huntington. 74.32

[Seated Figure of Mendicant on Three-Step Base], 1963

Bronzed plaster, 11¾ high

Gift of the Estate of Anna Hyatt Huntington. 74.33

Henry P. Davison, ca. 1926

Grey stone, 26 high

Gift of the Estate of Anna Hyatt Huntington. 74.35

[Mendicant Friar Holding a Lamb]

Clay, 12½ high

Gift of the Estate of Anna Hyatt Huntington. 74.36

[Bear Erect on Hind Legs Against Tree Trunk]

Clay, 12 high

Gift of the Estate of Anna Hyatt Huntington. 74.37



DON QUIXOTE

Bronze, 23 high. 1946. George Arents Research Library Reading Room, Syracuse University.

Model for Saint Francis of Assisi, ca. 1962

Clay, 14 high

Gift of the Estate of Anna Hyatt Huntington. 74.38

Model for Fly Time (standing cat)

Clay, 15 high

Gift of the Estate of Anna Hyatt Huntington. 74.39

[Goat Biting Its Back]

Clay, 6¼ high

Gift of the Estate of Anna Hyatt Huntington. 74.40

*[Male Figure Carrying Sack on Head with Second Figure
Crouching Behind]*

Clay, 14 x 5

Gift of the Estate of Anna Hyatt Huntington. 74.41

Young Abe Lincoln on a Horse, 1963

Bronze, 14 feet high, Campus: State University of New York
College of Environmental Science and Forestry, Syracuse, New York

Gift of the Estate of Anna Hyatt Huntington. 74.67

Father Cañas, 1965

Bronze, 42 high, Sims Hall: Outer Front Hallway

Gift of the Estate of Anna Hyatt Huntington. 74.68

Saint Francis of Assisi, 1962

Bronze, 56¼ high

Gift of the Estate of Anna Hyatt Huntington. 74.69

Joan of Arc, 1922

Bronze, 63 high

Gift of the Estate of Anna Hyatt Huntington. 74.70

L'Orage (The Storm), remodeled 1963

Bronze, 49 high, Heroy Hall Lobby

Gift of the Estate of Anna Hyatt Huntington. 74.71

Collis Potter Huntington, ca. 1964

Bronze, 28 high, Sims Hall: Outer Front Hallway

Model for a statue in Christopher Newport Park, Newport
News, Virginia

Gift of the Estate of Anna Hyatt Huntington. 74.72

Clara Sipprell: American Photographer

In Memoriam

by Ruth Ann Appelhof

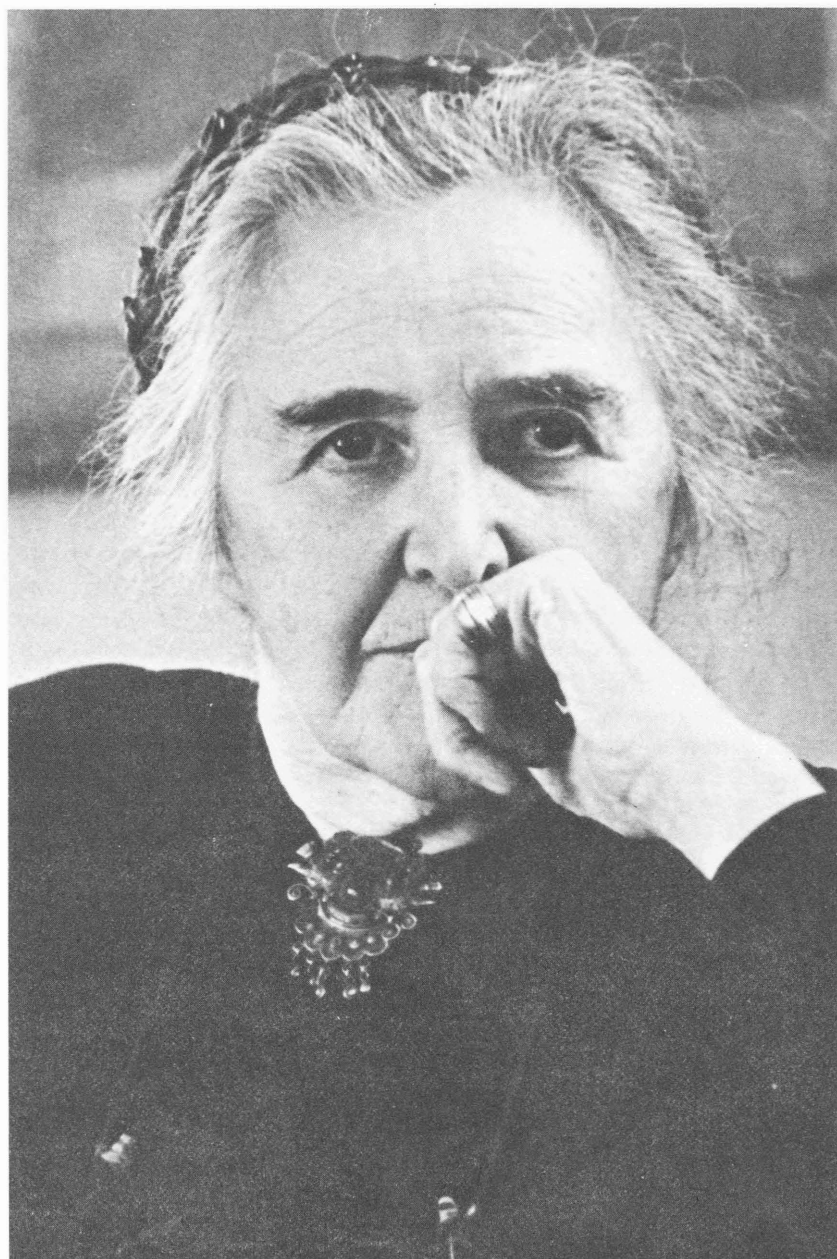
Clara Sipprell's photographic career spanned almost seven decades of artistic exploration in picture-making. In April 1975, she died at age 89, leaving behind a great many friends and a pictorial legacy of considerable achievement. Whether she was photographing the crown princes of Europe or Robert Frost in his back yard, Miss Sipprell's ability to capture her subject's innermost personality became the hallmark of her work.

Clara Estella Sipprell was born in 1885 in Tilsonburg, Ontario; in the early 1900s, her family settled in Buffalo, New York, where her brother Frank had already begun a successful career in photography. It wasn't long before Clara was spending more time in his studio than with her studies, and in her late teens, she became his partner. Always careful to encourage Clara, yet never imposing his own aesthetics, Frank gave her full reign to develop and grow over the next ten years. As a woman, she was not allowed to become a member of the Buffalo Photography Club; yet Frank made sure she attended the meetings as his guest, and her photographs were included in all the club's exhibitions, often winning prizes.

National acclaim came early in her career when, in a 1913 edition of *Photo Era*, the critic Sidney Allan wrote: "Her freely-handled little compositions are usually conceived in a single carefully sustained key, and seldom fail to reveal refinement of taste and true esthetic sensibility. About all her work there is a fine feeling for light."¹ Developing her own style under the influence of Gertrude Käsebier, Clarence White, and Alfred Steiglitz, Miss Sipprell rejected all technical aids. Although she used a soft-focus lens, she relied entirely on natural light, and never retouched or enlarged the original 8 x 10 format of her camera.

Ruth Ann Appelhof is a part-time student in the Humanities Doctoral Program at Syracuse University.

¹Sidney Allan, "The Light-Interpretations of Clara Estella Sipprell," *Photo Era*, June 1913, p. 268.



CLARA E. SIPPRELL
Photograph by Chris Christensen, Jr., Bedford, Ohio.

In 1915, she decided to open her own studio in New York City: "When I left Buffalo I was a big frog in a little puddle. In New York! Well, I kept very quiet for five years. I didn't hurry. . . . Then I began to exhibit in New York and Paris and London."² Her reputation grew steadily. Soon, she was having one-woman shows all over the country and receiving critical acclaim for her portraiture. Carrying her big camera around the world, she visited Yugoslavia in 1924 and 1925, and went to Sweden in 1938, where she photographed the countryside, the people, and finally — the royal family. Her book, which includes many of the 240 original prints now owned by Syracuse University³ (among them her famous portrait series of the Moscow Art Theater), was published in 1966. Entitled *Moment of Light*, with an appreciation by Elizabeth Gray Vining and an afterword by Boris Bogoslovsky, it represents fifty years of Miss Sipprell's finest efforts.

For more than sixty years Clara Sipprell maintained a winter studio in New York and a summer studio in Vermont — first in Thetford, and later in the beautiful town of Manchester. There she finally made her permanent home with her companion of almost thirty years, Miss Phyllis Fenner. A small wooden sign announced the occupant of the little white clapboard house almost obscured by huge trees: Clara Sipprell, Photographer.

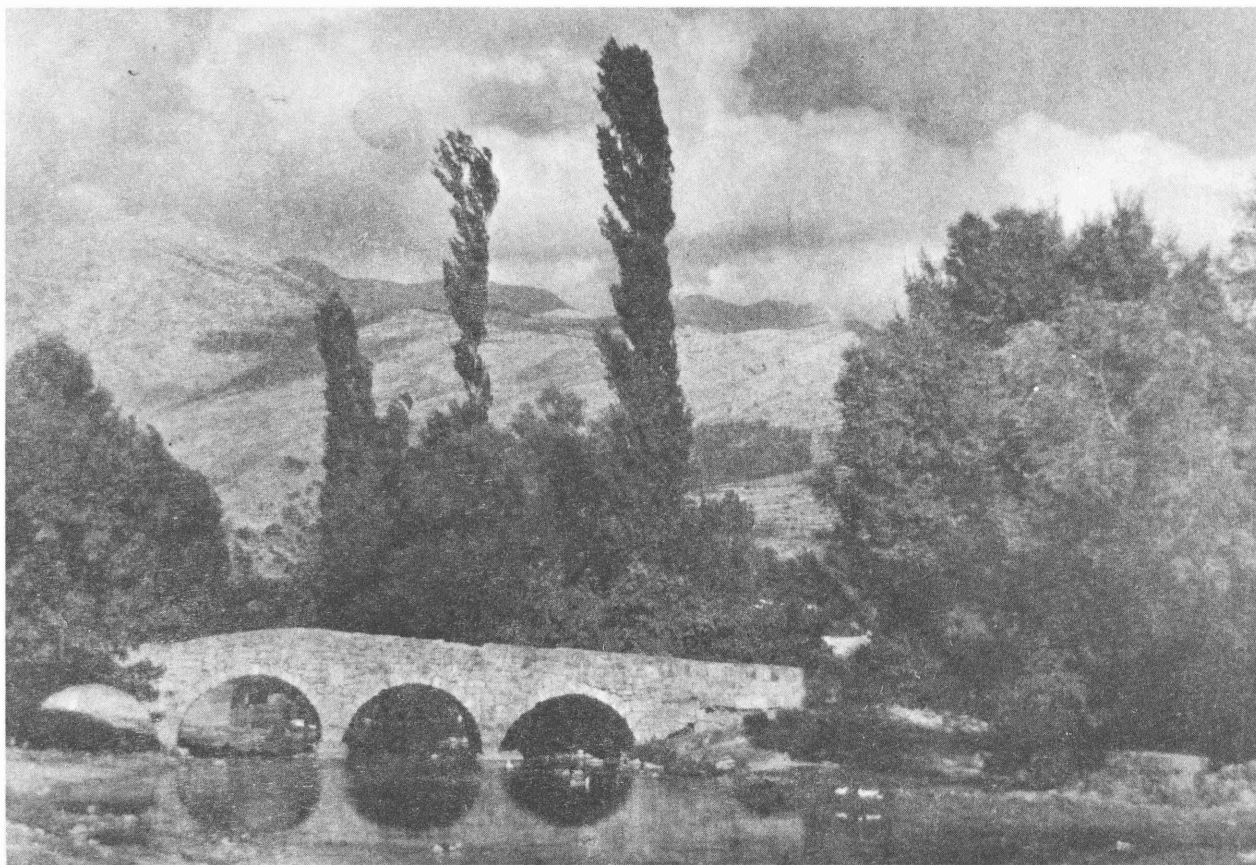
Miss Sipprell was "one of the great pictorialists among American photographers."⁴ She had a gift for utilizing the effects of natural light. No matter what the subject, her sensitive personal style seems to evoke a moment of infinite stillness.

It still remains for photography and art historians to examine the contribution Clara Sipprell has made to American photography of this century. The state of Vermont has been the first in recent years to recognize the importance of her work. In 1974 she received the highest award given by the state for excellence in the arts — the "Governor's Award," which was presented to her at the State House in Montpelier.

²Virginia Moore, "The True Story of a Girl who Liked to Take Pictures," *The American Girl*, June 1926, p. 17.

³Syracuse University will be the repository of the Clara E. Sipprell prints and negatives, some of which have been received already.

⁴Antje Lemke, "Introduction," in Clara E. Sipprell, "The Moscow Art Theater in 1925," *The Courier*, VIII, 2., January 1971, p. 19.



LANDSCAPE
Photographed by Clara Sipprell.

News of the Library and Library Associates

Book Auction Donation Deadline: February 15, 1976

Interesting items have been arriving from our friends and members for our First Annual Book Auction to be held April 25, 1976. There are, for instance, a five volume 1726 edition of Pope's translation of Homer's *Odyssey*, the gift of Dr. Alfred Collette; a map and gazeteer of New York State, 1860, gift of Mr. and Mrs. Donald Marshall; and a pencil drawing by Cruikshank of Falstaff, gift of Mr. and Mrs. Sid Wechter.

An auction catalogue is planned to appear about March 1, 1976, therefore, any items received after February 15 will probably have to wait for our Second Annual Book Auction!

Correspondence concerning the auction should be addressed to Mr. Sid Wechter, Chairman, Book Auction, 611 Bird Library, Syracuse University, Syracuse, N.Y. 13210.

Another Feinstone Gift

Mr. Sol Feinstone, a member of Library Associates' Board of Trustees since 1958, has long been known as an historian of the American Revolutionary Period and has for many years been actively engaged in collecting manuscripts and other book materials. He has established several libraries on the American Revolution, one of which, the David Feinstone Library, is on the sixth floor of the Bird Library at Syracuse University.

The Sol M. Feinstone Lectures on the Meaning of Freedom, held annually since 1969 at Syracuse University, are another of Mr. Feinstone's gifts to Syracuse University.

As a graduate with a Master's Degree from the State University of New York's College of Environmental Science and Forestry, Mr. Feinstone is more than usually knowledgeable about ecological and environmental problems. He has now established — through a gift to his alma mater of \$100,000.00 — the Annual Feinstone Environmental Awards to those "who by their voluntary action, and on an unpaid basis, have made an outstanding contribution to, and impact on, improving the physical environment."

The gift creates a system of several national awards of \$1000.00 each. The names of the first to be so honored will be announced in the spring of 1976.

Syracuse University Press

Mr. Richard G. Underwood has retired after fifteen years as Director of The Syracuse University Press. Taking early retirement, he has moved to County Cork, Ireland. Mr. Underwood has been a member of Library Associates' Board of Trustees and will continue his interest in the Syracuse University Libraries. He has already given numerous materials for our Book Auction and will receive *The Courier* in Ireland, of course!

Mrs. Arpena Mesrobian, also a long-time member of Library Associates and a member of the Publication Board of *The Courier* since 1971, succeeds Mr. Underwood as Director of the Press.

The Syracuse University Press at one time published *The Courier*. It is widely known as a scholarly press. In 1970, the Press became the only publisher ever to win a New York Council on the Arts Award for contributions to the state's culture.

The Syracuse University Press's most recent among many awards are from the Association of American University Presses. Paul Malo's *Landmarks of Rochester and Monroe County* is one of the thirty best-designed books of the year by a university press. Two other books from 1974 were cited by AAUP for exceptionally well-designed and appropriate title pages: *The Catskill Witch and Other Tales of the Hudson Valley*, by James McMurtry, illustrated by Jeff Jones and designed by Sara Eddy; and *Kierkegaard: A Fiction*, by Barbara Anderson, designed by Lisa Scott.

Open for Research

The George Arents Research Library for Special Collections at Syracuse University has opened to scholars another of its manuscript collections of unique importance to New York history. The Wynkoop Family Papers, 1684-1930, contain correspondence, financial papers, legal papers, memorabilia, and miscellaneous material, amounting to approximately nine-hundred items, most dating from 1758-1779 and 1790-1808. Parts of the collection are in Dutch, although English predominates. Some items are in French, German, or Spanish.

The members of the Wynkoop family who are represented in this collection resided during the eighteenth century primarily in Kingston and Hurley, Esopus District, Ulster County, New York, and in New York City. Principal family members of the nineteenth century lived also in Ghent and Kinderhook, Columbia County, New York, and in Syracuse, New York.

The bulk of the papers were generated by Cornelius Wynkoop (1732-ca. 1807), sometime merchant of New York City. Of Dutch ancestry, he was the son of Cornelius Wynkoop (1688-ca. 1747), a blacksmith of Hurley.

The younger Cornelius Wynkoop left New York City about 1773 and settled in the Kingston, New York, area. Of his ten children, interesting data refer to:

John C. Wynkoop (1761-1796), who was a lawyer, studied law in Kinderhook with Judge Peter Silvester and practiced at Kingston. John C. Wynkoop's son was Peter Silvester Wynkoop, minister and a great-grandfather of the donor of the collection, William Niver Wynkoop.

Catherine Wynkoop (1763-1845), who married Jonathan Hasbrouck. Their son, Abraham Bruyn Hasbrouck (1791-1879), became president of Rutgers College (1840-1850).

Cornelius C. Wynkoop (1772-1796), who was a surveyor. (The father discontinued his own use of the middle initial *C* before the birth of this son, who used the initial throughout his short life.)

Augustus Wynkoop (1777-1836), who was a merchant in New York City. His granddaughter, Sarah B. Reynolds, collected Wynkoop memorabilia and genealogical material.

Purchases from the Special Acquisitions Fund

A selection of books illustrated by N. C. Wyeth:

Boyd, James. *Drums*. New York, Charles Scribner's Sons, [1928]. First trade edition.

Cooper, James Fenimore. *The Last of the Mohicans*. New York, Charles Scribner's Sons, 1919. First Wyeth edition.

Stevenson, Robert Louis. *The Black Arrow. A Tale of the Two Roses*. New York, Charles Scribner's Sons, 1916. First Wyeth edition.

Porter, Jane. *The Scottish Chiefs*. Ed. by Kate Douglas Wiggin and Nora A. Smith. New York, Charles Scribner's Sons, 1921. First edition.

Wiggin, Kate Douglas. *Susanna and Sue*. Boston, Houghton, Mifflin, 1909. First edition.

Wyeth, Newell Convers. *Great Stories of the Sea and Ships*. Illus. by Peter Hurd. Philadelphia, David McKay, [1940c.] First edition.

Dupinet, Antoine. *Historia Plantarum . . .* [with] *Simplicium Medicamentorum Facultates*. . . . Lyon, Coterius, 1567. Second Latin edition.

Early vellum, old library stamp on title, some early notes in ms., two bookplates, woodcut title and 636 woodcuts of plants. A good addition to the Arents Library's small but strong collection of herbals.

Harvard University. Fine Arts Library. *Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum*. Boston, G. K. Hall, 1971. 15 v.

The combined strengths of the Fogg Museum and the Widener Library, Harvard College are represented in this catalogue. It lists the literature on master drawings, Romanesque sculpture, Italian primitives, and the Dutch

seventeenth century. Other areas well covered include American art, the history of photography, and the decorative arts. Listings of early works on restoration, conservation, and the application of scientific principles to works of art are of great importance to museology. Russian and East European scholarship in art history is strongly represented.

Universal-Handbuch der Musikliteratur Aller Zeiten und Voelker. Als Nachschlagewerk und Studienquelle der Welt-Musikliteratur Eingerichtet und Herausgegeben. Franz Pazdirek. Wien, Verlag des *Universal-Handbuch der Musikliteratur*: Pazdirek. 1904-1910? Hilversum, Knuf, 1967. 34 v. in 12.

The nearest thing to a comprehensive listing of "Music in Print" ever published. Primarily useful for nineteenth-century material in establishing the existence of and dates of editions.

Harvard University. Peabody Museum of Archaeology and Ethnology. Library. *Catalogue*. Boston, G. K. Hall, 1975. 7 v.

This eminent anthropology library comprises more than 80,000 books, serials and pamphlets in many languages. The separate subject catalogue emphasizes geographical or ethnic names with topical subheadings.

London. University. School of Oriental and African Studies. *Library Catalogue*. Boston, G. K. Hall, 1973. 16 v.

The *Catalogue* ranges over language, literature, philosophy, religion, geography, history, law, anthropology, sociology, economics, politics, art and archaeology. It contains entries dealing with the whole of Asia, Oceania, and Africa. Special attempts are made to index bibliographies and bio-bibliographies.



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